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Harry F. Searle of Brooklyn, NY patented his portable wooden core on July 16, 1889.

The Core of the Problem

☞ A Survey of Cylinder Record Interiors ☞
by
George F. Paul

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DEAR APM:

Question: I was told that Edison once made a “Victor” phonograph. Is this true? **B.Y. Seattle**

Answer: This seems to be a “trick” question. Technically speaking, Edison did make a *Victor* machine, but it was a battery-driven cylinder model formerly called Class M. Some-time in late 1901, when other electric machines were being given model names, it was re-named the “Victor” and sold for \$60.00. It kept this name until December, 1905 when it was renamed the *Balmoral*. Usually, the cabinet was made of oak, but an optional cabinet of mahogany was also available. However, the name plates on the machine never said Victor or Balmoral—they were simply names listed in the catalogs. Since Eldridge Johnson’s Company was also using the name ‘Victor’ around the same time, it is possible that Edison intended to challenge his use of the name. I would guess that by late 1905, Edison could no longer use the name legally and replaced it with a safer one. The Balmoral was eventually replaced by the Alva model with a universal motor.

Cylinder P is slipped on the mandrel furnished with every machine. It can be used on all Graphophones. Musical records are made on this style of cylinder.

Cylinder E is the economical cylinder especially adapted for business use. It is six inches in length and two inches in diameter, has strong interior support, and is therefore much less liable to injury than unsupported cylinders; will run for eight minutes with standard feed machine, and can be shaved from 150 to 200 times, thus reducing the cost to minimum. Can be used on all standard Graphophones.

Price of Cylinder P 25 cents each.
“ “ “ E 40 “ “

An excerpt from the July 15, 1896 Columbia Graphophone Catalog indicates that the 6”-long “thick-style” brown wax cylinder with the Tainter cardboard core was still being produced. It was also listed in the Dec. 1896 Catalog, but by 1897, it had disappeared and was replaced by a solid wax cylinder of the same length, but with a tapered core, called Type C.

A Brief History of Cylinder Record Cores

George F. Paul

Record historians have paid a great deal of attention over the years to the history of different recording materials and reproducing surfaces designed to achieve maximum *fidelity*. But little has been written on the problem of maximum *durability*, and it was this quality (especially in the early years), coupled with storage difficulties, that many phonograph scholars argue brought about the demise of the cylinder record as an entertainment medium. However, the durability factor was foreseen at the very beginning and some of the earliest attempts to structurally strengthen the cylinder are quite interesting.

Although no examples are known to exist today, Edison experimented with asphaltum and plaster of Paris backings for his tinfoil records (1). There is also some evidence that he arranged to have some electroplated masters made in New York, at least for his tinfoil *disc* recordings of 1878. (A modern day attempt to solve the problem of the fragile tinfoil recording was achieved by Jean-Paul Agnard, who devised a way to literally "screw" the tinfoil carefully off the grooved cylinder mandrel so that a permanent plastic copy could be made.)

Edison's difficulty with wax as a medium (he used it in his first strip recorders) and his contractual obligations on the development of the electric light prevented a more permanent record from being developed at Menlo Park in the early 1880's. As a result, the distinction of producing the first successful interchangeable record went to the Bells and Tainter in 1885. These were the 6" long (1-5/16" wide) cylinders with a cardboard core (no taper) and a thin coating of ozocerite wax. In this case, the *durability* was much greater than the *fidelity*, and the records had a limited existence in a dictation device (an attempt to introduce a coin-operated ozocerite cylinder machine at the 1893 Chicago World's Fair apparently failed; only two musical selections have turned up).

With his lighting enterprise well under way, Edison returned to the problem of interchangeable records and he and Jonas Aylsworth developed a solid wax cylinder in 1887 with an inner taper. The wider diameter and much thicker wax gave increased

fidelity and allowed the record to be shaved many times, still a concern for the business-minded phonograph industry. Edison then began a series of experiments designed to toughen his new medium.

In one of Edison's Notebooks (2) dated 1889, page 9 (unfortunately, he did not date individual entries until that Fall), he wrote:

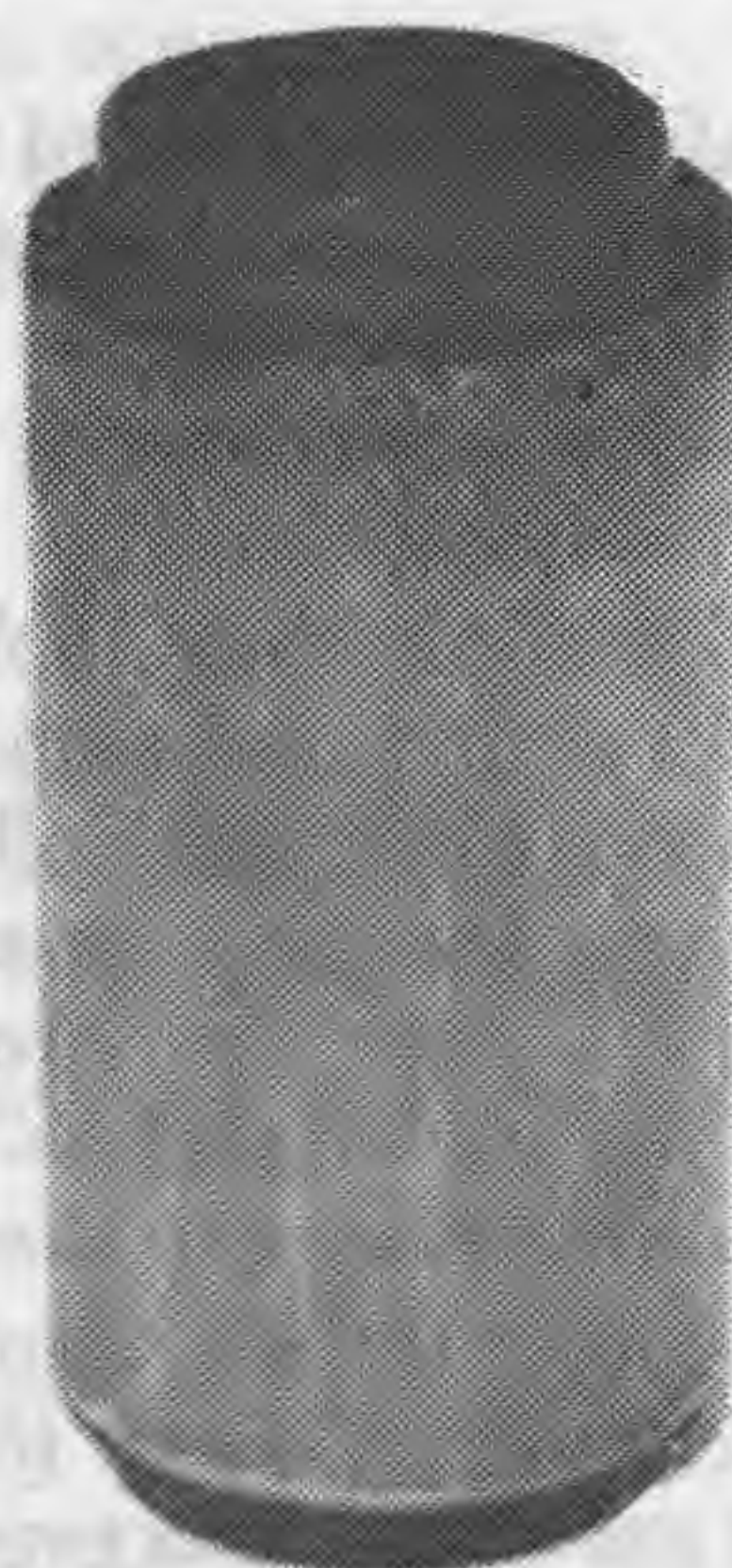
The factory makes a thin brass shell which can be slipped over the brass cylinder [mandrel] of the phonograph— If an office is equipped with a dozen of these shells and new wax cylinders put on them, they need never be disconnected from the shell until turned down too thin— this prevents loss of cylinders by cracking when constantly being put on & off the phonograph cylinder proper & also in a great measure providing the interior of the brass shell & phonograph cylinder [mandrel] is kept clean prevents any eccentricity of the cylinder— But if these shells are used the office must not be a cold one in the winter otherwise the cylinders owing to the difference of expansion are liable to crack-- We obviate this by making a hard rubber shell which has the same expansion as the cylinder but is more expensive--

Has anyone seen one of these brass or rubber shells [ED. NOTE: Rubber shells were used on coin-operated phonographs since records were left on overnight; APM has a Type H Edison with such a rubber shell]. How long were they in production?

Another type of reinforcement which may have had an even shorter life is mentioned on page 13 of the same notebook:

The new cylinders it will be noted are not provided with the string inside. The string or thread while it gave greater strength to the cylinder was difficult to mould and air bubbles were made by the moisture in the string. It would become disconnected & the cylinder could not be moulded cylindrical. The use of a thread [i.e. a helical rib] moulded in the new cylinder permits of the interior part being sized by a cutting tool. The edges of the thread also tend to displace any chips left on the brass cylinder & thus reduce the probability of rotating irregularly. Dispensing with the string also permitted the use of different material in the cylinder which is not effected by moisture like the old cylinder—

Some Unusual Cylinders and Their Cores



An experimental glass cylinder with a substantial paraffin recording surface. A single example survives at the Edison National Historic Site.



An 1893 Graphophone cylinder utilizing the standard Edison outer diameter, but with a Bell-Tainter 1-5/16" cardboard core. (Courtesy ENHS).



An 1889 white wax cylinder with a string core. In 1906 court testimony, Wangemann claimed these were made until 1891, but they probably ceased in 1890. (ENHS)



An 1889 brown wax string-core cylinder. Faint piano playing can still be heard. The main problem with these in regular use was that the string sometimes unravelled!

and a material which gives a smoother cut almost eliminating the scratchy sounds-- We hope in time to toughen this cylinder so as to diminish breakage in handling.

When were these string-lined cylinders first made? The earliest *specific* reference to them that I could locate was a letter dated May 7, 1889, from T. A. Edison to the Wisconsin Phonograph Co. (3). However, a letter dated April 16, 1889 from Geo. B. Gaston asked Edison to: "...express immediately care Phonograph Corp. one or two musical cylinders new style badly needed." Was Mr. Gaston referring to string-lined cylinders? It seems likely, but we can only guess. Another possibility might be that they were inspired by the mesh backing used on the interiors of the Edison Talking Doll cylinders of 1888.

There exists in a vault at the Edison National Historic Site a white wax cylinder with the string moulded in the core. Unfortunately, it is broken and several pieces are missing. The important thing to remember is that this cylinder is *white* wax. There exists in a private collection a *brown* wax cylinder with the same type of string-lined core. (Happily, this one is in good shape and has a musical selection on it.) In *The First Book of Phonograph Records* (4), an account kept by A. Theo E. Wangemann at the Edison Laboratory, there is a notation for June 19, 1889 which reads "now dark wax & hard luck." One may then assume that the white wax was gradually supplanted by the brown wax during June of 1889, perhaps due to higher temperatures or recycling of the wax.

Just how long were the string-lined cylinders made? If only the entry on page 13 of Edison's Notebook were dated ... However, if we refer to the *Proceedings of the 1890 Convention of Local Phonograph Companies*, (5) [available from APM], more clues are to be found. Keep in mind that this phonograph convention, the first ever held, occurred on May 28 and 29, 1890.

On page 156, regarding difficulties that would be overcome by a new type of cylinder, Mr. Clarkson somewhat sarcastically replies: "Just so with the thread cylinders we had last summer." This would seem to support the contention that the cylinders were in production by the summer of 1889, just prior to Edison individually dating his Notebook entries. But then on page 158, Mr. Insull replies in reference to the small mailing cylinders Edison was developing (3/4" wide and 3-7/8" long; see APM, Vol. II, No. 2,

p. 3) that "We have put out a few of the larger cylinders, with the thread inside, but that has been stopped; it was stopped last Saturday week,..."

But just as we seem to answer one question, more mysteries pop up. On page 136, Mr. Chadbourne discusses cylinders:

You were advised a few days since that the new cylinder that they had on hand ready to deliver was six inches long—as long as the brass mandrel there and that they were ready to be delivered and had a lining that would make them much stronger than the old ones, which we see here a sample of, —I suppose that thread lined cylinder is meant,...

And then the Chairman states cryptically: "The red-based (sic) cylinder has failed." What was this red-based cylinder? Since the Convention itself was recorded on wax, could there have been an error in transcription? Or does this simply refer to some unknown type of record?

On page 148, Mr. Chadbourne again speaks: *This mailing cylinder looks all right and it may be all right, but I have observed that it gets in that way (showing a break in the cylinder and thread raveling). Now, if this was lined with the paper lining of the Graphophone, and had this covering, there would be no trouble of this sort with it.*

Remember that last sentence. It will become obvious that someone else was listening.

Finally, on page 157, Mr. Wood states: *I would like to say that the best results that we had, have come from the cylinders with the tape wound inside instead of thread...*

Once again, has anyone seen a "tape-wound" cylinder?

We can observe then that several types of strengthening agents were not only experimented with, but must have actually reached the marketplace. Two other interesting variants have been found which are worth mentioning. Both are in the vaults at West Orange. First, there are several Graphophone cylinders dated 1893. What makes these almost unique is that they use the typical 1-5/16" cardboard core, but have the Edison outer dimension of 2 1/4 inches. (Remember Mr. Chadbourne's suggestion of several years earlier?) This means that the wax is actually about one-half inch thick on the core. It is a beautiful combination of the best attributes of both cylinders. It should be mentioned, however, that the tags on the cylinders identified them as evidence for

court proceedings... Some technical data exists to indicate that these cylinders were formed not by continuous dipping, but by moulding the wax first and then inserting the cardboard core. These were on sale at least until July 15, 1896 when they were called Type E cylinders, and sold as blanks for 40¢ apiece. Columbia Treadle mechanisms were converted in May of 1893 to the Edison grooving of 100 threads per inch. (The old Tainter standard was 160 to the inch.) The new insertable mandrels (some of wood) probably date from this changeover and the thicker Tainter cylinders were advertised to run on the new Edison grooving. Since Edison controlled the patent on the *tapered* bore, the *cylindrical* core of the thicker Tainter record may have been utilized to evade the patent.

The other variant mentioned was a *glass* cylinder with a thin paraffin coating as a recording surface. It is undated, but almost certainly is a product of the early nineties. These never got to market, but glass phonograph horns did, in the late 1890's.

It is obvious even at this early stage of development that a great deal of activity was centered not only on the *quality* of recording, but other practical aspects as well. What this activity has left us are fascinating artifacts of an infant industry struggling to standardize and market their basic item of commerce. At least we may be alerted to save any odd-ball cylinders that turn up, as they may be examples of early (failed?) experiments.

I wish to thank Ed Pershey and Reid Abel of the ENHS for their assistance and interest during the research for this article. Also, thanks to T. C. Fabrizio for his photography. I would appreciate hearing from anyone who has located any of the cylinders mentioned here, and will gladly share the information through APM.

References:

- (1) O. Read & W. Welch, *From Tin Foil to Stereo*, p. 93.
- (2) T. A. Edison, *Notebook: Phonograph*, 1889, ENHS.
- (3) T. A. Edison, *Letter: Phonograph*, General, 1889, ENHS.
- (4) A. Koenigsberg, *Edison Cylinder Records, 1889-1912*, p. 113.
- (5) *Proceedings 1890 Phonograph Convention*, (passim), CMF Press, Intro. by Read/Welch and Ray Wile, available from APM.

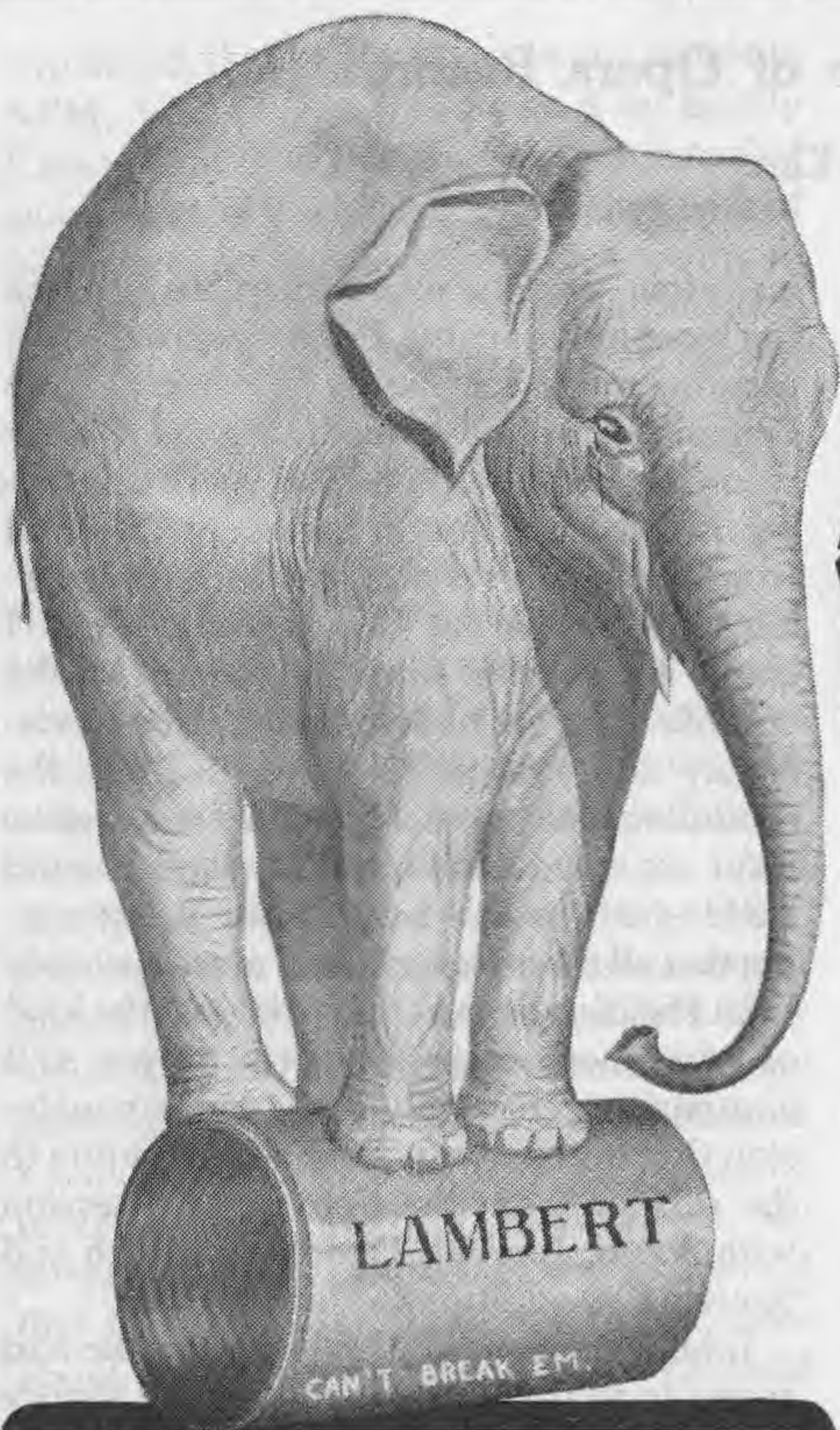
Footnotes on a Phonographic Wonder

Robert Feinstein

Over the years, I have come across some very odd and curious talking machines—clocks that shouted out the time of day, gramophones built in the shapes of miniature windmills, and even a phonographic hearse are just a few of the marvels that paraded before my eyes. Yet, while these devices have fascinated me at different times, they seem not at all unusual when compared with the talking elephant foot!

The designer of this bizarre contraption was Mr. J. E. Hughes, an enthusiastic hunter and gramophone devotee, who apparently decided to combine his hobbies. Born at Derbyshire, England in 1876, Hughes was still a boy when James Fenimore Cooper's epic novel, *The Deerslayer* inspired his interest in hunting. In 1901, after graduating from Cambridge University, Hughes journeyed to Africa and took a position as Assistant Native Commissioner in the newly-formed civil service of North-East Rhodesia (now Zimbabwe). Sometime around the year 1910, Hughes resigned from the civil service to become a trader and leader of safaris through the still untamed Rhodesian wilderness, a land he described as "... a hunter's paradise." During World War I, Hughes operated a river transport service in Africa and in 1919 he settled in Port Elizabeth, South Africa. Hughes eventually wrote a somewhat rambling, yet quite captivating book about his African adventures, published in 1933 under the title, *Eighteen Years on Lake Bangweulu*. Surprisingly, Hughes, who was one of the first to introduce phonographs into Rhodesia, did not mention the talking foot in his memoirs, although he did include a chapter on elephant hunting. However, an article about it was featured in the June, 1909 issue of a British phonograph publication, *The Sound Wave and Talking Machine Record*.

According to that story, the elephant was a vicious and well-known animal whom local natives had named "Wungwa." During the years he roamed in the area, Wungwa killed a number of people and damaged many villages. Well aware of the elephant's ferocious reputation and determined to destroy him, Hughes tracked Wungwa for six weeks before encountering him near Chitambo, a tiny hamlet in which the famous missionary and explorer Dr. David Livingstone died. Hughes shot Wungwa almost exactly on the spot where two native friends, Susi and Chuma, had buried Livingstone's heart before carrying the rest of his body back to England, a strenuous voyage that took them more than a year to complete.



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CHICAGO, Jos. I. Lyons, 73 Fifth Ave.
NEW YORK, American Talking Machine Co., 16 Hoyt St., Brooklyn
Jos. Sherline, 68 Graham Ave., Brooklyn
BUFFALO, P. A. Powers, 643 Main St.
ROCHESTER, The Talking Machine Co., 99 East Main St.
PHILADELPHIA, Penn Phonograph Co., 19 South 9th St.
PITTSBURG, H. P. Keely, 6109 Penn Ave.
CINCINNATI, Wahl-Gassch Co., 47 West 5th St.
INDIANAPOLIS, Wahl-Gassch Co., 119 South Illinois St.
LAFAYETTE, Wahl-Gassch Co., 304 Main St.
DETROIT, Grinnell Bros., 219 Woodward Ave.
ST. LOUIS, Lambert Record Co., 519 Franklin Ave.
NEW ORLEANS, Jas. I. Lyons, Theatre Arcade
National Automatic Fire Alarm Co., 614 Gravier St
KANSAS CITY, Lambert Record Co., 618 Main St.
SAN FRANCISCO, M. F. Levy, 415 Kearny St.
CANADA, Imperial Music Publishing House, 17 Jordan St., Toronto

14A



The "Gramophone-Foot" of the Killer Elephant

Wungwa was an elephant of enormous size and though his tusks were malformed, as they did not protrude in the usual manner, Hughes found that one of them weighed fifty-six pounds. Experts believed that had they been normal, they would have set a record for tusks. The elephant's feet were also of gigantic proportions, each measuring some sixty inches in circumference. Hughes soon shipped one of the forefeet to the Gramophone Company in Great Britain which fittingly embedded its "Senior Monarch" model in the limb.

One can only wonder what discs were played on this machine, but it is of interest to note that appearing with the 1909 account, beneath a photograph of Hughes standing on Wungwa's carcass, was a one-line advertisement for Jumbo Records which exclaimed: "JUMBO RECORDS—not cheap and nasty, but cheap and GOOD." The trademark for Jumbo Records was an elephant! Other companies also used the pachyderm motif. For example, the second type of Lambert container depicted an elephant standing on a celluloid cylinder with the slogan, "Can't Break Em."

I do not know what ultimately became of Hughes' talking elephant foot and whether or not it still survives. But even though it seems to have stepped into oblivion with the passage of time, it remains a phonograph that can never be forgotten. □

A 1903 advertisement graphically showed the strength of the Lambert cylinder, but we would hesitate even to follow the advice given in the ad's second paragraph!

From the Golden Age of Opera Recordings

Joe Klee

When I reviewed Dr. John R. Bolig's "The Recordings of Enrico Caruso" in APM, Vol. VI, No. 7, we did not realize that it was the first review that the book had received since its publication in 1973. I was aware that the book had been a well kept secret. A number of record collectors had mentioned it to me in passing but it took Fred Williams of Philadelphia to get me excited enough to send away for the book. The publication of the review was followed shortly afterwards by a letter from Dr. Bolig clearing up a number of the points mentioned and bringing up others.

Two errors caused by the elimination of two date strips in the final printing of the book resulted in two sessions being lumped together as one. Those who own the book would do well to pencil in these date strips. After item 55 there should be a date strip reading: Victor, New York, Sunday, Dec. 30, 1906. Originals bear Grand Prize label. 76.60 rpm. After item 217 there should be a strip reading as follows: Victor, New York, Wednesday, Jan. 17, 1913. Originals bear four lines of patents on the label. 76.60 rpm.

Dr. Bolig writes further, "of more concern to me are mistakes made by RCA in its 1973 album, ARM4-0302. This set was publicized as including many previously unpublished Caruso recordings. It was the only long playing record I was willing to mention in the discography, and I did so without having seen or heard the recordings in question. We went to press before I got a call from Aida Favia-Artsay telling me that some of the recordings were actually mislabeled, and that she was convinced that the 'unpublished takes' were all known versions. The computer-enhanced reissues produced by John Pfeiffer of RCA will contain none of these errors, and I am pleased to endorse this entire project."

This would explain the fact that the recording of the *Quartet from Rigoletto* which appears on RCA album ARM4-0302 does *not* appear on the new Pfeiffer-produced series. At the time I reviewed the book I asked if any of our readers would be able to compare the selection on ARM4-0302 with the commonly issued recording which was

made four days later substituting Gina Severina for Josephine Jacoby. I was rewarded by a cassette made for me by my friend Nino Pantano of Brooklyn including the quartet recording from ARM4-0302. At first listening it did strike me as sounding different from the issued version, yet with the problems of comparing cassettes and disks I could not say for sure. But now with the combined forces of John Bolig, Aida Favia-Artsay and John Pfeiffer feeling that the recording really comes from the later session I am convinced enough that when I found ARM4-0302 on sale I didn't buy it. Presuming that all these experts, and most certainly John Pfeiffer, have at their disposal the kind of equipment necessary for a proper A/B comparison I can only come to the conclusion that nothing has, after all, yet come to the surface from the Feb. 3, 1908 session with Scotti, Journet, Daddi, Sembrich and Severina, in addition to Caruso.

John Bolig states in his letter that he had access to all the Victor logbooks and history cards at the time he compiled this discography and that he was able to verify *every* entry. "We can totally discount the possibility," says Bolig, "that Caruso ever recorded 'Ch'ella mi creda' from *Girl Of The Golden West*, or the 'Star Spangled Bannner,' or several other rumored Caruso recordings."

This does, however, leave open the question of the 1908 HMV recording of "La donna e mobile" about which Dr. Bolig states in his letter: "Two other recordings rumored to have been made were 'Auld Lang Syne' and the 'La donna e mobile' from *Rigoletto*. Leonard Petts found an entry in the Gramophone Company's logbooks concerning the *Rigoletto* aria, and an advertisement in a newspaper concerning the 'Auld Lang Syne.' Both were reputedly made in 1908 but the date of the aria, October 8, 1908, conflicts with Caruso's known whereabouts *that day*. He was in transit between Frankfurt and Bremen, and the alleged record was made in London. He did not even attempt to sing in English until late in 1910 so the New Year's Eve song is even less likely."

The matter of the conflict in dates was

explained, if not cleared up, by my article in *APM*, Vol. VI, No. 6. To sum it up briefly Caruso did not have many engagements that summer as he was grieving over the death of his father and the desertion of his common-law wife to another lover. There are *no* dates between his Paris *Rigoletto* on June 11th and the beginning of his German tour in October. As one of his sons was residing in London, Caruso may well have been a frequent visitor to the British capital *between* June and October of 1908. Also the British practice of listing the day first, the month second, the year last invites juxtaposition in date and month. Therefore I suggested August 10th rather than October 8th as a possible date for the mysterious unpublished session. I had not heard about the "Auld Lang Syne" recording but the rumored existence simply makes the story all the more plausible. Why would Caruso come to the studio and do one selection? Two is more probable ... although I wonder now whether there were maybe more selections we don't know about. My interest in "Auld Lang Syne" was so aroused that I phoned John Bolig to find out more about the newspaper item which Leonard Petts had turned up mentioning the recording. Dr. Bolig told me that it was an ad stating that at a certain New Year's Eve party a recording of "Auld Lang Syne" by Caruso would be played. Now it begins to make even more sense. Let's suppose that these recordings were never meant to be issued. Let's suppose that Caruso made them as a private issue for someone who had enough money to pay the tenor to come to the studios and do two (or three) (or four) selections for his private collection. Maybe Caruso sang a few arias as a favor and then turned around and presented the sides to a friend without any idea of commercial use, although according to Petts' discovery, one of them *was* exploited. As for Caruso's not singing in English until late 1910, "Auld Lang Syne" is an international song and it is well known in Italy, as has been attested to by Luciano Pavarotti in a *New York Times* interview that was published, if my memory serves me right, in January of 1980 following Pavrotti's '79 New Year's Eve concert at Avery Fisher Hall. This does not mean that the mystery session did indeed take place but it certainly

could have and the entry in the Gramophone Company log books would have been hard to explain if no session had taken place. So how come a reference to the *Rigoletto* and not the "Auld Lang Syne?" Who knows? Any number of explanations leap to mind ... the most logical being that the selection was some kind of private present for a friend, never to be issued and the *Rigoletto* was perhaps thought of as an issuable Caruso item. However the Victor Talking Machine Company may well have taken exception to Gramophone issuing a recording by Caruso of an aria that he had previously recorded for Victor. It has been reported that as part of the same story in which Caruso momentarily considered switching recording companies at the expiration of his Victor contract that he asked Calvin Child if he would be allowed to record items he had already made for Victor for the new company to which Child is supposed to have replied that Caruso would be able to do so only after a specified number of years had elapsed.

Dr. Bolig states in his letter, "unpublished Caruso material *will* turn up from time to time. It will be found in the personal effects of his friends or colleagues in the form of test pressings which were sent to him by the Company for approval, but which he rejected. Frances Alda owned tests of all her duets with Caruso. Geraldine Farrar owned forty or fifty tests of her own records, but none with other artists. Sitting in some attic somewhere are all of those duets from *Tosca*. They are unlabeled test pressings, and as such unrecognizable to all but the trained eye: an eye which would spot the matrix number etched in the space where a label is usually pasted."

And that, folks, is what makes record collecting so fascinating ... the hope, the dream, the mathematically improbable but *not* impossible. As I stated in Vol. VI, No. 6 of *APM* "the wonder of the art of discography is that it is always changing. Someday the test pressing of a lost Caruso master may turn up and collectors can be sure to be on the lookout." I'll still stand by that. It's the importance of the ongoing search and research and one of the main purposes of the existence of this column and this magazine. □

NOTICE

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RESEARCH IN PROGRESS

For projected book on history of phonograph advertising, I need to buy or borrow for photographing the following items: Edison Form No. 945, 'How the Boys Found the Band,' 'His Message' in color, Edison, Nov. 1907; 'The Rivals' in color, Edison, Mar. 1909; Victor Lantern Slide No. 9, 'Uncle Sam', 1912. 'At Home With My Pathe Pathephone' sheet music, 1916; 'Amberola Nights' window display, Mar. 1921; Anna Case tone-test color triptych window display by Flagg, June 1921; Oriental style woman with flowered horn, in color, 'The Edison Phonograph' by G. Moore, Feb. 1908; 'Feast of the Flowers' Edison record No. 50118R. Credits and a 20% discount on the book will be gratefully given for any of the above. Thanks. Doug Boilesen, 5826 Fremont St., Oakland, CA 94606. Or (415) 658-5766.

2 Edisons with cygnet horns, 2 Victors with wood horns, & about 50 others. SASE for list. N. C. Cannon, 4836 SE 65th, Portland, OR 97206. Or (503) 771-5928. (VI-10)

Many Edison and Columbia cylinder phonographs. Write for list. Mr. Jean Forget, 50 Guilbert, St.-Paul Co., Joliette, Quebec, Canada J0K 3E0. (VII-2)

Edison Diamond Disc, Victor phonograph, Edison Home and two early electric dictaphones. Best Offer. Harvey Balfus, 2200 Ocean Avenue, Brooklyn, NY 11229. Or (212) 998-0709.

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Over 130 complete and incomplete phonographs. Edison Electric, Opera, Opera, Spring Motor, U.S. Everlasting, horns. literature, thousands of original parts. Send \$2.00 for complete list of items for sale. Michael Corbin, RD 1, Box 117, Lewes, DE 19958. (VII-2)

100 phonographs for sale, many difficult and rare machines. Including Edison Class M, Concert, Victor R, Victor 9-55, RCA D22, and many, many more. Free list for SASE. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-3)

Quality Castings Now Available!

Those hard-to-find, front-mount phonograph tone and support arms and turntables are finally available in quality reproductions. These parts are expertly polished and come complete with all necessary hardware. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 35¢ long SASE for your free lists. **Norm & Jayne Smith**, 9096 Harvard Blvd., Poland, OH 44514. Or (216) 758-1367. (VII-9)

Two S. Bergmann tin foil models, 1 phonograph, 1 Berliner handcrank. The above are reproduction, made to print and spec's. Will sell or trade. Make offer. N. Solgas, 821 Duchow Way, Folsom, CA 95630. (VII-1)

Unrestored Emerson, needs considerable work. Send SASE for details to Herman Meyer, Box 67, Rifton, NY 12471-0067. (VII-1)

Edison cylinder phonos, disc consoles, Victors; original large horns. Send SASE. J. Johnson, 1134 E. Laurel Dr., Casa Grande, AZ 85222. (VII-2)

PHONOGRAPHS FOR SALE

Edison Diamond Disc phono, Model A-100, with a bunch of Edison Jazz Diamond Discs. Reasonable. Kurt Stern, 45 Crestmont, W. Orange, NJ 07052.

Edison Long-play Diamond Disc "New Phonograph" Model 2-C (Ser. #2855), \$495. (no shipping). Dave Martens, 7 Constitution Blvd., New Castle, DE 19720. Or (302) 328-5165. (VII-1)

Columbia Disc Graphophone, **Improved Champion**, w/ nickel horn; Victor III with large metal horn; Columbia Type N Bijou cylinder phono, Edison "Banner" Home, Victor School machine w/wood horn, Victor Type D. Write or call for best offer or trade. Bowen Broock, 4858 Willow Lane, Orchard Lake, MI 48033. (VII-1)

Wood Horns, oak or mahogany Opera and Music Master; round cylinder cabinets, complete cases and lids for Opera, Standard, Fireside, Home, Gem, Triumph, etc. Exact Reproductions. 40-page catalog #3, \$1.00. Bill Moore, 10820 6th Street, Gilroy, CA 95020. Phone (408) 847-2845, 5-8 pm PST. (VII-3)

1932 "**VISONOLA**" by Sparks Withington, the orig. home entertainment center, featuring radio, phono 78/33 rpm, 16mm movie projector and screen, all in one cabinet. Used for talking movies, with sound-synchronized between phono at 33 rpm & projector. Screen in lid of cabinet used with a mirror to reflect image. In excellent orig. working condition, with owner's & service manual, no talking records or film. \$2 for pics. A "Visonola" was once owned by Clark Gable. Best offer over \$2500. W. R. Fiedler, Rt. 2, Box 2489, Oroville, CA 95965. (VII-1)

PHONOGRAPHS FOR SALE

List of surplus exhibits for SASE. The Musical Museum, Deansboro, NY 13328 (Our 33rd Year!).

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. Also need elbow for rear-mount Type K Canadian Berliner, narrow end 1-3/8". Thanks. (VII-10)

PHONOGRAPHS WANTED

Columbia Type IS Graphophone parts, electric type. Also need complete or incomplete Columbia Business Graphophone, Type CE or Cl. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Edison Electric Class M, or parts thereof. Upper works for Bell-Tainter machine. Ray Phillips, 10107 Camarillo, No. Hollywood, CA 91602. Or (213) 877-0275 (office), (213) 877-8941 (home). (VII-3)

MULTIPHONE WANTED!

**Any condition.
Call Mike collect at
1-216-871-6071**

Victor V with oak horn. Will pay premium price for mint condition. Ed Wysocki, 39-21 202nd St., Bayside, NY 11361.

Want in working order: Victor Electrola-Radiola Automatic, Number 9-55, or any other early automatic. Also: Any fine Brunswick Panatrope. Send description and price to: Tommy Long, 39 Bengal Terrace, Rochester, NY 14610. Or (716) 442-5375 at home, or 232-2500 at WPXN Radio from 2 to 8 pm.

PHONOGRAPHS WANTED

Capehart, Victor, RCA and Scott radio-phonograph combinations wanted. Also Wurlitzer jukeboxes 780, 950 and early wooden models. Call 717-875-4787 after 11 pm. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-9)

Small Edison cylinder phonograph, prime condition only. Write L. Peterson, 17826 State Line, Lansing, IL 60438.

HELP: I NEED PARTS!

Need gooseneck "elbow" for Opera horn or complete horn. Have to trade: Zonophone oak cabinet with good decal, Zonophone tonearm with back mount bracket and original reproducer and Zonophone turntable. Also have 5" black Lambert cylinders in original boxes! Don Sauvey, 312-397-4523 after 7 pm. (VII-1)

Want shaver assembly (including adjustment screw) for Edison "Suitcase" 2-clip Standard phonograph. Also need recorder for same machine. Glenn Abraham, 2040 Roe Crest Dr., N. Mankato, MN 56001.

I need a case and lid for an Amberola #30. Please send postcard with price and condition to Bob Laney, 2964 Roosevelt Dr., Chambersburg, PA 17201. (VII-1)

Need Columbia-Kolster tone arm and reproducer, Electrola parts, pre-1900 Edison and Columbia parts, cases and batteries. Victor R and Zonophone arms. Joe Weber, 604 Centre St., Ashland, PA 17921. Tel (717) 875-4787. (VII-1)

Wanted: Tonearm and horn for 20" outside horn Regina-phon. Ralph Schack, 614 Knox, Wilmette, IL 60091. Or (312) 251-6039 eve's. (VII-2)

HELP: I NEED PARTS!

Need metal grease pan for first model Edison Gem. Buy or trade. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Want motor parts and levers to complete my Klingsor coin-op. Would like pictures or drawings that show operation. W. C. Bosse, 601 E. Meadecrest Dr., Knoxville, TN 37923. (VII-1)

Need Columbia 10" turntable! Or 12" Columbia. Or any make 10" turntable made by Columbia. Richard L. Kelley, Box 241, Rte. 1, Clinton, IN 47842. (VII-1)

Turntable and crank for Victor Junior. Cash or trade for parts. Need mounted diamond stylus on bar for Edison reproducers. Jon Hively, Box 1023, Conway, NH 03818.

Need lid for Victor Schoolhouse XXV phonograph, with hardware. Have lid for Victor XVII to trade. Want cylinder records for Madame Hendren or May Starr talking doll. John Webb, 607 West Yandell, El Paso, TX 79902. Or 915-533-5168.

Need Zonophone Home or Parlor front-mount motor or any of the parts, including governor, yoke, gears, spindle, spring barrel. Steve Markowitz, 1925 Greenleaf St., Allentown, PA 18104.

RECORDS FOR SALE

Collectors' Items of 44 records, mostly from 1901-1903. Some original Caruso. Make offer. Jim Shrum, 7611 Tattershall Way, Sacramento, CA 95823. (VII-4)

Non-collector selling accumulation of 78 records. No list. Over 500, all for \$150. You pick up. Phil Simms, R.D. 3, Box 90, Montgomery, NY 12549. (VII-1)

RECORDS FOR SALE

Send large SASE for my third list of cylinders, discs, needles, and parts. Amberola 75, \$395. or best offer. R.P. Marzec, 92 Swimming River Rd., Lincroft; NJ 07738. Or 201-842-7349. (VII-2)

Vast stock of 78's, Edisons, LP's. Make specific requests. SASE. Ralph W. Sim, 64 River-view Rd., Clifton Park, NY 12065. (VII-8)

Columbia's 1903 Grand Opera Series. Columbia/Odyssey Y2-35232 (2 discs) featuring Giuseppe Campanari, Antonio Scotti, others. \$6.50 each postpaid in USA. West Coast Tape Sales, 1704 Chartwell Pl., Modesto, CA 95355. (VII-1)

APM has obtained some additional 2-minute wax cylinders in excellent condition. Let us know if you need any.

RECORDS WANTED

Want Blue Amberol cylinder of **Let Us Not Forget**, No. 3756. Will pay up to \$70 for a good copy. Arthur Tate, Box 36-A, HQ. Co. USAG, Ft. Sam Houston, TX 78234.

Researcher/writer needs the following Victor/Monarch records: 2608, *Daisy Donohue*; 2547, *Banjo 'Lize*; 2496, *Our Own Make Polka*; 2828, *Military Serenade*; 212, *Happy Days in Dixie*. J. P. Eckhardt, 1915 Nashmont Ct., Lansdale, PA 19446.

Wanted: Steinway Piano, Classical records, transcriptions, cylinders, concert cylinders, Leica cameras & accessories, working wire recorder and wires, tapes of live performances of famous pianists, singers, opera, conductors. Al Brock, Box 13362, Atlanta, GA 30324. Or (404) 875-3129 (have answering machine). (VII-2)

RECORDS WANTED

Blank cylinders, cylinders with jazz, dance music, ragtime, cakewalk, any Swedish title is of great interest. Also want banjo, violin and accordion solos. Have many cylinders to trade. Also want pantographic copying machine. State condition and price. Anders Schilling, Bjornsonsgatan 95, 161 56 Bromma, Sweden. (VII-5)

Wanted: Edison Records, 14" Pathes, Floriated horns, grill for Victor 10-50. Tom Grattelo, 2818 Central, Alameda, CA 94501. (VII-1)

God Preserve the Tsar by Lvov, played by orchestra only. Info on where I can buy it, and price. Walter Bodell, 246 13th St., Brooklyn, NY 11215. (VII-2)

Recordings by V. Dalhart, P. Robeson, James P. Johnson, opera cylinder recordings. Have Edison Standard Model F chassis and motor for sale or trade. B. Low, 511 Ellsworth Ave., New Haven, CT 06511.

Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimbabands, especially those by **George Hamilton Green**. David Harvey, 82 Gainsborough St., #1A, Boston, MA 02115 or (617) 262-9828, collect. (VIII-1)

Two Black Crows 12" Columbia, "Elder Eatmore's Sermon on Throwing Stones"; "Virginian Judge, Session 4" by Kelly on Victor. John Morley, 413 E. 4th St., Dixon, IL 61021.

Will pay \$50 for Edison Blue Amberol #5617 by Posey Rorer & the N.C. Ramblers; \$100 for thin Edison #20005/11009 by Rorer & N.C. Ramblers. Will also buy old hillbilly records. Kinney Rorrer, Rt. 2, Box 119-E, Ringgold, VA 24586. (VII-2)

RECORDS WANTED

Wanted: Recordings of the Manhasset Quartet and Diamond Four Quartet. Dr. Val Hicks, 2360 Westview Way, Santa Rosa, CA 95401. (VII-2)

Wanted: Records, sheet music: "Whadda ya wanna make eyes for" from "Follow Me" (1916), Col 2205; "Oh by Jingo!" from "Linger Longer Letty" (1919), record label unknown. State condition, price. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128. (VII-4)

56 years ago, my father played a Harry Lauder record for me in which the following words appear: "I've held man say what he has seen of the blues is nothing compared to the Battle of Loos." Can anyone help me identify it or find the record? Wm. F. Keller, 516 Walnut Ave., Burbank, CA 91501.

Looking for the following Edison cylinders: **U.S. Cavalry Calls**, 8057; **Rain-in-the-Face**, 9755; **Cavalry Charge**, 9770; **Rain-in-the-Face Medley**, 9817; **Death of Custer**, 80. Also any sheet music relating to Custer, Grant, Godfrey, Sherman, Sheridan, Sitting Bull, and Rain-in-the Face wanted. John Carroll, P.O. Box 44, Bryan, TX 77806. (VII-1)

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seamail. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Rd., Liverpool, England L16 1LA. Payment should be made to C.L.P.G.S.

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EDISON VICTOR HARMONY BUSY BEE COLUMBIA STANDARD VICTOR



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* **NOTICE:** These colorful decals are reproduced for the purpose of historic preservation of Victor Talking Machines only.

PRINTED ITEMS FOR SALE

Edison Blue Amberol Recordings, 1915-1929 by Ron Dethlefsen (Vol. II) is finally ready! This book weighs 5 pounds, has over 512 pages, comes in beautiful blue and orange hard-bound covers. It simply will take your breath away. Has many photos of machines, artists, ads, etc. as well as a vast amount of info on cylinders, discs, electrical and acoustic techniques, record jackets and brochures, etc. Only 500 deluxe copies have been printed. If you wish a matching number, please notify us promptly. The \$47.50 includes US shipping. **APM**

ZONOPHONE ENTHUSIASTS! Send long SASE for copy of the *New Zon-o-phone Newsletter*. Box 955, Ashtabula, OH 44004. (VI-10)

NOSTALGIAWORLD is *must* reading for the collector of records, movie memorabilia, personality and nostalgia collectibles. Send \$1.00 for a sample "Convince-Me" issue. NW-Convince Me, Box 231, N. Haven, CT. 06473.

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues sea-mail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P.O. Box 253, Prospect 5082, Australia.

The Musical Museum, Deansboro, NY 13328 offers **Tin-foll to Stereo**, phonograph encyclopedia, hard cover, second edition, autographed by authors. Only \$22. by UPS. Free list of sale items for SASE. (VII-1)

Send for your Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: AMR, P. O. Box 3194, Seattle, WA 98114. (VII-2)

PRINTED ITEMS FOR SALE

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, & traded. Please write to Tim Brooks, 84-22M 264th St., Floral Park, NY 11001

Info wanted on Victor Type Z: advertisements, catalogs, manuals, etc. Brewster Ames, Jr., 9 Overlook Dr., Bedford, MA 01730. (VII-1)

Want info on "Universal" Phonograph made by New England Factories Co. Cabinet model, inside horn. John Knisley, 10281 Bromby Way, San Diego, CA 92124.

ITEMS FOR TRADE

Nipper - 36" tall, traced to Music Store in 30's. Trade for Victor with oak horn... or offer? SASE. Pix \$1.00. G. Heinisch, 17 Briarwood Ct., Indian Head Park, IL 60525.

RCA Victor Service Notes, 1923-1934. 6 volumes, hard-bound. Repair info for all RCA Radiolas, loudspeakers, phonographs, etc. for this period. WANT classical 16" or other acetate discs, in-house or broadcast recordings (not pressed discs before 1943, no Armed Forces Radio, etc.). Steve Smolian, 49 Sullivan Way, East Brunswick, NJ 08816.

MISCELLANEOUS FOR SALE

Sonora semi-permanent needles. Two sealed packets of five. One packet loud and one medium volume. Only \$3.50 ppd. Charles Barby, 56 Carriage Hill Lane, Poughkeepsie, NY 12603. (VII-3)

Jukebox the Golden Age. A pictorial guide to collectible jukeboxes, 65 pictures in color. 104 pages hardbound. It's pure cream! \$13.95/UPS. Jukebox Collector, 2545 AP SE 60th Ct., Des Moines, IA 50317. (VII-2)

Upright Polyphon Music Box, coin-operated, plays 16-1/2" discs, about 5-1/2 feet tall, walnut wood, best offer over \$3500. Also have 40 Mechanical Orguette rolls, 9-3/4" wide, \$3.00 each in a lot. John Sciortino, P. O. Box 276/0276, Staten Island, NY 10306.

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100 per package

100 \$2.00 plus SASE
500 7.00 + \$1.00 post.
1000 12.00 + 1.75 post.
2000 20.00 + 2.00 UPS
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Other Quantities Available

The Antique Phonograph Shop
320 Jericho Turnpike
Floral Park, NY 11001

(VII-4)

Edison "Automatic" Reproducer, \$145; Model C, \$80; Model H, \$85; Model N, \$125; Diamond Model B & C \$90 ea.; Victor "Improved Concert", \$125; Diamond Disc/78 rpm conversion head, \$75. Dave Martens, 7 Constitution Blvd., Newcastle, DE 19720. Or (302) 328-5165.

(VII-1)

Selling last few Paul Baker Model C and H reproducers for \$55. ea. Finest in the world. Write quick. J. R. Wilkins, Box 3442, Arlington, TX 76014.

EDISON PHONOGRAPH MONTHLY

Some Highlights of Volume VII, 1909 (312 pages)

Jan.	<i>Good lessons for all Edison Dealers</i>
Feb.	<i>Cylinders will now have printed top labels</i>
Mar.	<i>Important improvement in governor collars</i>
April	<i>300 cylinder records to be withdrawn</i>
May	<i>Note Triumph Model A and B differences!</i>
June	<i>The new Fireside phonograph announced</i>
July	<i>J. P. Sousa signs Edison contract</i>
Aug.	<i>First cygnet horns announced</i>
Sept.	<i>2- and 4-minute Maroon Gem unveiled</i>
Oct.	<i>President Diaz of Mexico makes a record</i>
Nov.	<i>Amberola I (2-4) announced to the Trade</i>
Dec.	<i>Some notes on our Stella Mayhew</i>

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the *original* Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating information and pictures. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each.

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Vol. VIII coming!

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Vol. IX coming!

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(VII-5)

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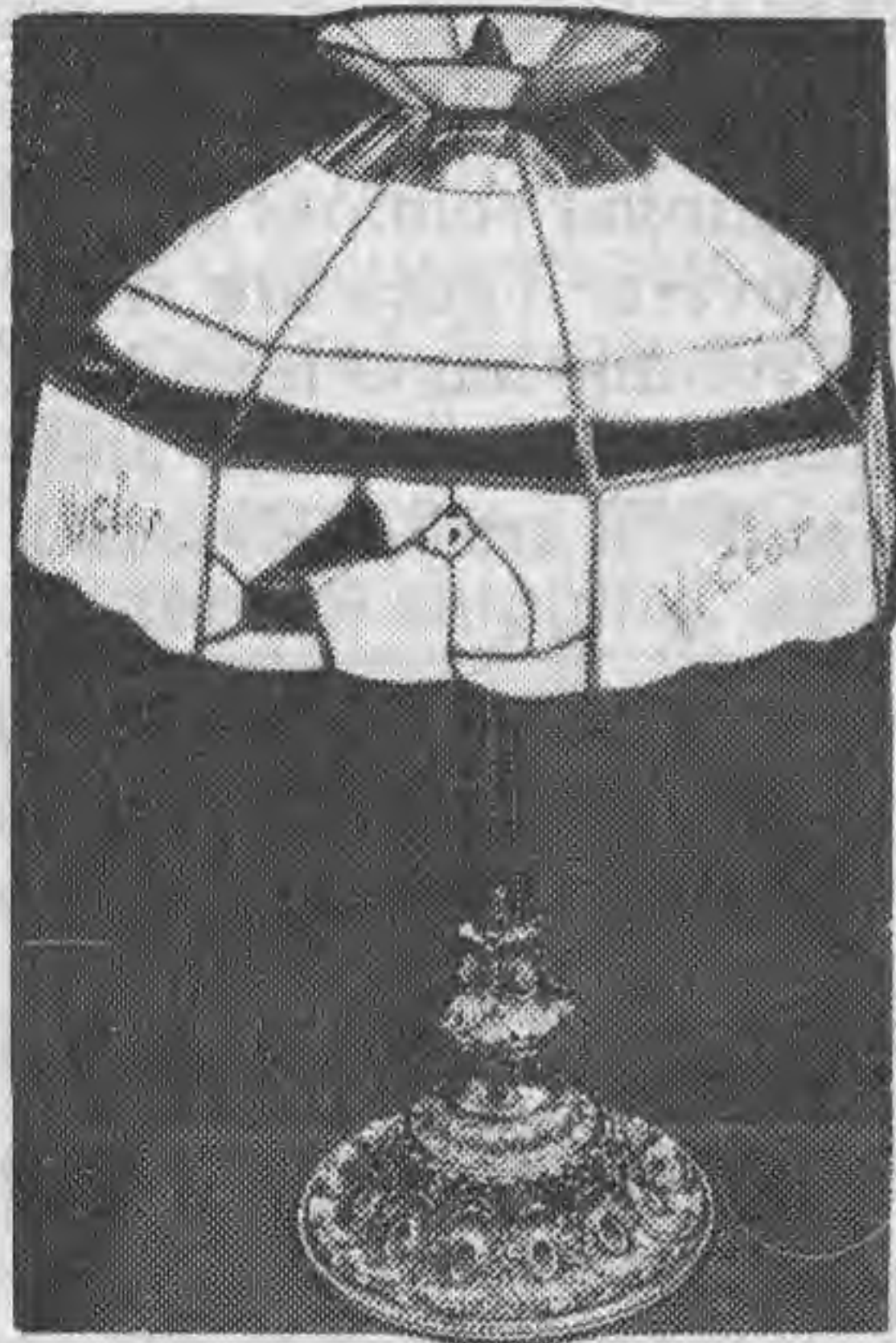
★ Antique Phonograph Publications ★

We are glad to announce that Ron Dethlefsen's **Edison Blue Amberol Recordings, 1915-1929** is now ready! Eagerly awaited, it is now a reality, with over 512 pages, additional color plates of phonographs, never-before-published material on Diamond Discs, electrical and acoustic dubbing processes, Royal Purple cylinders, etc. It weighs 5 pounds and is bound in deluxe blue and orange hard covers on glossy stock. Only 500 have been printed in a signed & numbered edition. The current price, including shipping in the USA, is \$47.50. You may order directly from APM by sending your payment to: **Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, NY 11226.**

MISCELLANEOUS FOR SALE

5" mandrels for Pathe and Edison. Also beautiful 14" aluminum horns for Columbia. Write for latest list. Jean-Paul Agnard, Temara-Plage, Rabat, Morocco.

Sheet Music Bought and Sold. Stamp, please. McCall, 50 Grove, New York, NY 10014. (VII-3)



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A unique addition to any phonograph collection, or collector's room. Limited edition reproduction. Each lamp is handmade of honey colored stained glass, numbered and signed. Color photo \$1.00. Table lamp with base, only \$249.00. Hanging lamp, only \$229.00. Lamps shipped postpaid. Please allow 4-6 weeks for delivery (Satisfaction guaranteed). Order from SPECTRUM ENTERPRISES, 506 Hazelwood Dr., Easton, MD 21601. (VII-2)

"Edison" decals as found on cylinder and disc cabinets, excellent replicas. Featured in APM. \$1.75 ea. or 5/\$7.50 plus SASE. Charlie Stewart, 900 Grandview Avenue, Reno, NV 89503. (VII-3)

Nipper Decal for Victor wood horns. Nice. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VII-10)

MISCELLANEOUS WANTED

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Send \$1 for my illustrated sales list. Mark Koenigsberg, 292 Main St., Unit J, Madison, NJ 07940. (201) 966-1009.

Wanted: Slot Machine, Regina Music Box, Coin-operated machines. *Machines*, P.O. Box 59026, Chicago, IL 60659. Tel (312) 262-7836. (VII-1)

I will buy or trade for Edison Home Kinetoscope films and projectors, original literature, parts and related materials. Reid Welch, 8034 West 21 Court, Hialeah, FL 33016. Or (305) 821-2702. (VII-10)

Info wanted on all type needle tins and packages: advertisements, catalogs, articles, etc., anything that will assist in dating of items. Brewster Ames, Jr., 9 Overlook Drive, Bedford, MA 01730. (VII-4)

Want info on coin-operated jukebox called **Penny-Phono** made by Cinematone Corp., 1107 North Highland Ave., Hollywood, CA, around 1939? Thanks. Ron Hill, 386 Roosevelt Ave., Lyndhurst, NJ 07071 (VII-1)

Looking for photos of Edison recording personalities, including T.A. Edison, suitable for framing. Bob Kale, R.2, Box 268, Elkhorn, WI 53121.

Nipper dogs wanted, especially large size. No repro's please. Kathy or Lou Mirandy, 6721 Church Rd., Pennsauken, NJ 08109. Or (609) 662-8855.

APM is always in need of old catalogs, books, manuals, posters, ads, etc. to illustrate our articles. Let us know if you can help!

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1½ miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30-5:30; also by app't. Dennis and Patti Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VI-9)

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, MA 02641. Or 617-385-8795. (VII-4)

SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VII-3)

REPRODUCER REPAIRING Twenty years experience repairing all types. Phonograph collectors and dealers everywhere know me for the very highest quality workmanship. We repair any reproducer that is repairable. A large SASE will bring you our parts, repair and price list. Also some reproducers, phonographs and music boxes for sale. Gene Ballard, 5281 Country Club Drive, Paradise, CA 95969. (VII-2)